



No. 1981.

# HUBER

Walzer zu 4 Händen.

Opus 59.







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An Theodor Kirchner  
in Verehrung und Freundschaft

**WALZER**  
*für das Pianoforte zu vier Händen*  
componirt von

**HANS HUBER.**

Op. 59.

Eigenthum des Verlegers.

LEIPZIG  
C. F. PETERS.

Fr. Baumgarten del.

Lith. v. C. G. H. v. der Löffel.

# WALZER

für das Pianoforte zu vier Händen.

I.

Hans Huber, Op. 59.

Schwungvoll.

2<sup>ter</sup> Spieler.

The musical score is written for four hands on two grand staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'f' and 'cresc.'. The second system includes 'dimin.' and 'p'. The third system features 'f', 'sempre cresc.', and 'riten.'. The fourth system is marked 'a tempo' and 'ff'. The fifth system includes 'mf cresc.', 'string.', and 'ff'. The score concludes with a double bar line.

## WALZER

für das Pianoforte zu vier Händen.

I.

Hans Huber, Op. 59.

Schwungvoll.

1ter Spieler.

6/26/42 J.T. Stein, Jr. New York

*f* *cresc.* *dimin.* *p* *cresc.* *f* *sempre cresc.* *riten.* *ff* *mf cresc.* *string.* *ff*

8-measure rests are indicated throughout the score.

## II.

Zart und langsamer.

*espressivo*

*pp*

*dimin.*

*mp cresc.*

*dimin.*

*dolce*

*mf con espressione*

*dimin.*

*pp*



# II.

Zart und langsamer.

The musical score consists of five systems of staves. The first system (measures 1-8) begins with a piano (*pp*) dynamic and a *dim.* marking. The second system (measures 9-16) includes *mp cresc.*, *dimin.*, and *dolce* markings. The third system (measures 17-24) features a *pp* dynamic and complex rhythmic patterns with triplets and eighth notes. The fourth system (measures 25-32) continues with similar rhythmic patterns. The fifth system (measures 33-40) concludes with a *ppp* dynamic and a final cadence.

# III.

Einfach.

mf  
espress.

più f

dimin.

pp

mf

cresc.

dimin.

pp

stringendo e dimin.

ppp

# III.

Einfach.

pp

espress.

pp

8

8

mp cresc.

mf

string. e dimin.

ppp

# IV.

Energisch, keck.

This musical score is written for a piano and features six systems of staves. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system begins with a forte (*f*) dynamic marking. It consists of two staves with chords and single notes.
- System 2:** The second system includes a *meno f* marking and a *sempre staccato* instruction. It features a melodic line in the upper staff and a supporting bass line.
- System 3:** The third system continues the melodic and harmonic development with eighth and sixteenth notes.
- System 4:** The fourth system includes a *ff* (fortissimo) dynamic marking and a *8basso* (octave lower) instruction for the lower staff.
- System 5:** The fifth system features a *cresc.* (crescendo) marking and continues the energetic theme.
- System 6:** The final system concludes with a *ff* marking and a key change to D major (two sharps).



# IV.

Energisch, keck.

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by a lively, energetic feel, as indicated by the tempo marking 'Energisch, keck.'.

Key performance instructions and markings include:

- sempre staccato*: Present in the first system.
- meno f*: Present in the second system.
- cresc.*: Present in the third system.
- ff*: Present in the fourth system.
- sempre stacc.*: Present in the fifth system.
- cresc.*: Present in the sixth system.

The score features a variety of musical notations, including eighth notes, sixteenth notes, and chords. The piece concludes with a final chord in the sixth system.

ig.

*sempre pp*

*Tempo I.*

*ppp*

*cresc.*

*ff*

*meno f*

*sempre stacc.*

*cresc.*

*ff*

*f*

*Stacca.....*

*cresc.*

*ff*

*string.*

This musical score is written for piano and strings. It consists of six systems of staves. The piano part is written in treble and bass clefs, while the string part is written in bass clef. The score includes various dynamic markings such as *pp*, *ppp*, *cresc.*, *ff*, *meno f*, and *string.*. There are also performance instructions like *ig.*, *Tempo I.*, and *Stacca.....*. The music features complex harmonic textures with many accidentals and ties.

Flüchtig.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

*sempre pp*

*ppp*

Tempo I.

*f* *cresc.* *ff* *meno f*

*cresc.*

*ff* *f* *sempre stacc.*

*cresc.* *string.*

The musical score is written for piano and strings. The piano part consists of two staves. The first system (measures 1-22) is marked 'Flüchtig.' and 'sempre pp'. It features rapid sixteenth-note passages in both hands, with measures numbered 1 through 22. The second system (measures 23-34) is marked 'Tempo I.' and includes dynamic markings 'f', 'cresc.', 'ff', 'meno f', and 'f'. The piano part continues with complex chordal textures and rapid sixteenth-note runs. The string part, indicated by 'string.' in the final system, consists of two staves and features rapid sixteenth-note passages, often with accents (^) and slurs. The score is marked with various dynamics including 'ppp', 'f', 'ff', 'meno f', and 'sempre stacc.'.

## V.

Nicht zu schnell.

*p* *cresc.* *p*

*a tempo* *dimin.* *rit.* *p* *pp*

*espress.*

*cresc.* *pp* *mp*

*rit.*

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## V.

Nicht zu schnell.

Musical score for Violoncello (V.) in E major, 3/4 time. The score consists of five systems of two staves each. It features various musical notations including dynamics (*p*, *cresc.*, *dimin.*, *rit.*, *pp*), articulation (accents), and phrasing (slurs, ties). The tempo is marked "Nicht zu schnell." and "a tempo" appears later. The piece concludes with a final cadence.

## VI.

Keck und übermüthig.

*f*

*cresc.*

*ff* *meno f* *cresc.*

*ff*

## VI.

Keck und übermüthig.

The musical score is written for piano in 3/4 time, featuring a key signature of two sharps (F# and C#). The tempo/mood is indicated as 'Keck und übermüthig.' (Cheerful and boisterous). The score is divided into four systems, each with a grand staff (treble and bass clef). The first system begins with a forte (*f*) dynamic and includes a first ending bracket marked with a '2'. The second system features a crescendo (*cresc.*) and a first ending bracket marked with an '8'. The third system includes dynamics of fortissimo (*ff*), mezzo-forte (*meno f*), and crescendo (*cresc.*). The fourth system concludes with a fortissimo (*ff*) dynamic. The score is characterized by lively, rhythmic patterns, often using eighth and sixteenth notes, and includes various musical ornaments such as slurs, accents, and first/second endings.

Più tranquillo.



First system of musical notation. The right hand (treble clef) features a series of chords and single notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).



Second system of musical notation. The right hand continues with chords and melodic fragments. Dynamics include *pp* (pianissimo) and *f* (forte). The tempo marking **Tempo I.** appears at the end of the system.



Third system of musical notation. The right hand plays a continuous eighth-note melody. The left hand continues with eighth-note accompaniment. Dynamics include *cresc.* (crescendo).



Fourth system of musical notation. The right hand plays a continuous eighth-note melody. The left hand continues with eighth-note accompaniment. Dynamics include *ff* (fortissimo).

Tranquillo.



Fifth system of musical notation. The right hand features chords and single notes. Dynamics include *p* (piano) and *ff* (fortissimo). The tempo marking **Presto.** appears at the beginning of the system.



*Più tranquillo.*  
*neckisch*

*p* *f* 17

*espress.* *pp*

*Tempo I.*

*f* *cresc.* 1 2

*ff*

*Tranquillo.*

*pp* *ff* 1

## VII.

Zart hinträumend.

Musical score for VII. Zart hinträumend. The score is written for piano and features five systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings and articulations:

- System 1: *mp* (mezzo-piano) and *pp* (pianissimo) markings.
- System 2: *pp* (pianissimo) and *cresc.* (crescendo) markings. The right hand features a triplet of eighth notes.
- System 3: *pp* (pianissimo) and *cresc.* (crescendo) markings.
- System 4: *pp* (pianissimo) marking.
- System 5: *cresc.* (crescendo), *dimin.* (diminuendo), and *ppp* (pianississimo) markings.

The score concludes with a double bar line and a fermata over the final chord.

## VII.

Zart hinträumend.

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## VIII.

Sehr schnell.

*f* *cresc.*

*Heftig.* *p più f* *pp tranquillo*

*cresc. stringendo*

*f*

*sempre più vivace* *ff*

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## VIII.

*Sehr schnell.*

*f*

*cresc.*

*Heftig.*

*più f*

*tranquillo*

*pp*

*cresc. stringendo*

*f*

*sempre più vivace*

*ff*

## IX.

Zart und nicht schnell.

sempre pp

cresc. poco a poco

dimin.

sempre dimin.

p

pp

Detailed description: This is a musical score for piano, consisting of five systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with the instruction 'sempre pp'. The second system includes the instruction 'cresc. poco a poco'. The third system includes the instruction 'dimin.'. The fourth system includes the instruction 'sempre dimin.'. The fifth system includes the instruction 'p' and ends with 'pp'. The music features a variety of note values, including eighth and sixteenth notes, and rests, with some passages marked by slurs and ties.

## IX.

Zart und nicht schnell.

sempre *pp* ma con espressione

cresc. poco a poco

*più f* *dimin.*

sempre *dimin.* *p*

## X.

Sehr ernst.

*f* *p* *1* *f* *p* *1*

*f* *sfz* *1* *sfz* *string.* *ff* *dimin.* *ff* *1* *1* *meno f*

*trem.* *p*

## X.

Sehr ernst.

*p*

*recitativisch*

*f*

*meno f cresc.*

*ff*

*dolente*

*> string.*

*sfz*

*sfz*

*ff*

*dimin.*

*molto f*

*largamente*

*3*

*3*

*ff*

*dimin.*

*p*

The musical score is written for piano in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of five systems of staves. The first system includes the instruction 'Sehr ernst.' and dynamics 'p' and 'f'. The second system includes 'meno f cresc.' and 'ff'. The third system includes '> string.', 'sfz', and 'ff'. The fourth system includes 'dimin.', 'molto f', and 'largamente'. The fifth system includes '3' (triplets), 'ff', 'dimin.', and 'p'. The score is marked with various musical notations including slurs, ties, and articulation marks.

## XI.

Nicht zu rasch, aber mit Schwung.

The musical score is written for piano in three sharps (F#, C#, G#) and 3/4 time. It consists of five systems of two staves each. The tempo/mood instruction is "Nicht zu rasch, aber mit Schwung." (Not too fast, but with swing).

The score includes the following markings and features:

- System 1:** Starts with a forte (*f*) dynamic. The right hand plays chords, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Continues the eighth-note accompaniment in the left hand. The right hand features more complex chordal textures.
- System 3:** Includes first and second endings (1. and 2.). The second ending leads to a section marked *p* (piano) with the instruction *sempre stacc.* (always staccato). The right hand plays a series of eighth notes.
- System 4:** Features a crescendo (*cresc.*) in the left hand, followed by a *poco a poco* (little by little) section, then a *stringendo* (increasingly) section, and ends with a mezzo-forte (*mf*) dynamic.
- System 5:** Begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section with a diminuendo (*dimin.*). The system concludes with a first ending (1) marked *pp* (pianissimo) and a second ending (2) marked *4*.



## XI.

Nicht zu rasch, aber mit Schwung.

1. 2.

*f*

*p*

*cresc.*

*poco*

*a poco*

*- stringendo*

*mf*

*f*

*ff*

*dimin.*

*dimin. e ritard.*

*p*

1

## Sehr ruhig. (Thema aus Kirchner's Op. 34.)

*sempre dolce p*

*espress.*

*mf*

*espress.*

*cresc. stringendo*

*f*

*p cresc.*

*f*

*f*

*sempre stacc.*

*meno f*

*cresc.*

*più f*

*più vivace.*

*ff*

Sehr ruhig.

29

*sempre pp* *stacc.* *sempre p e stacc.* *cresc.* *stringendo* *f* *p cresc.* *meno f* *cresc.* *più f* *più vivace.* *ff* *breit*

## XII.

Ziemlich langsam.

*p con espressione*

*p cresc.* *f*

*a tempo* *dimin.* *rit.* *p*

*sempre ritard.* *p*

*Adagio:* *pp*

## XII.

Ziemlich langsam.

8

*p con espressione*

*mf*

*p cresc.*

*mf*

*dimin.*

*a tempo*

*rit.*

*p*

*Adagio.*

*sempre ritard.*

*p espress.*

*pp*



Klavier zu 2 Händen.		Klavier zu 4 Händen.		Klavier zu 4 Händen.		Klavier und Violine.		Gesänge.	
No.		No.		No.		No.		No.	
1814	Alte Klaviermusik (Roitzsch).	277	Serlatti: 18 Stücke (Bälw).	987/88	Beethoven: Streich-n. Klavier-Trios.		Bach: Sämtliche Werke.	1111	Abt: Album, I, II, hoch u. tief.
1820	Bach, J. S.: Sämtliche Werke.		Serlatti: Sämtl. Sonaten.	989/90	— Streichquartette und Quintette.	13a	Beethoven: Smtl. Sonaten (David).	*1446	Aprile: Exercices.
276	— Album.	150	— Sämtl. Stücke.	991	— Klavierquintette und Sextette.	13b	— Sämtl. Variat. u. Rondos (do).	180	Beethoven: Sämtliche Lieder.
750	Bach, Ph. E.: 6 Sonaten (Bälw).	151/4	— Sämtl. Tänze.	11	— Septett.	189	— Concert Op. 61 u. Romanzen.	1425	Brahms: Duette Op. 28.
	Beethoven: Sämtliche Sonaten.	1307	— Lieder (Wittmann).	992	— Concerte.	748a	— Sämtl. Violoncell-Sonaten arr.	1460	— Lieder Op. 63.
297	— Sämtl. Stücke, Rondos etc.	1309	— Octett und Quintette (Stark).	*183	Bertini: Etuden Op. 97.	1411	— Sämtl. Streich-Trios (Hermann).	*	Coucone: Leçons de Chant.
298	— Sämtl. Variationen (Köhler).	1310	— Quartette (Jadassohn).	*1324	Cherubini: Quartette.	1336	— Quartette Op. 18 (Hermann).	1044	Curseman: Album, hoch n. tief.
144	— Sämtl. Conc. u. Fant. Op. 80.	1311	— Rosamunde (do.).	1323	Clementi: Sonaten.	1337	— Septett Op. 20.		Franz: Album I—VI.
758	— Leichteste Comp. (Köhler).	1312	— Sinfonie Hmoll (Jadassohn).	1006	Gade: Märsche Op. 18.	393	— Berühmte Ouverturen.	466a/b	Grieg: Album I, II.
196	— Sämtl. Sinfonien (Wittmann).	126	— Sinfonie Cdur (Ulrich).	1439	Grieg: Symphonische Stücke.	494	— Berühmte Ouverturen.	1113	Gumbert: Album, hoch u. tief.
490	— Septett Op. 20.	726	— Sämtl. Märsche (Jadassohn).	1058	Händel: Fngen.	*1088	Dancels: 6 ital. Op. 83.	1351	Haydn: Sämtliche Lieder.
1800	— 6 Quartette Op. 18 (Rösler).	1383	— Polonaisen (Jadassohn).	186	Haydn: Sinfonien.	1340	Grieg: Sonate Op. 8.	1453	Jensen: Album, hoch u. tief.
1901	— Romanzen & Polonaisen.	1825	— Album.	993/94	— Trios und Quartette.	287/88	Hauptmann: Sonat. Op. 5 u. 23.	1268	Kirchner: 10 Lieder Op. 1.
371	— Lieder (Kirchner).	*1192	Schulhoff: Salon-Tänze.	725	Hummel: Sonaten und Nocturno.	190	— 6 Sinfonien (Hermann).	981	Kücken: Album I—III, hoch u. tief.
1824	— Album.		*Schumann: Op. 1 Variationen, Op. 2 Pa-	1325	— Septett.	1331	— 6 Quartette (do.).	1106	Loewe: Album (Balladen) 2 Bde.
*1136	Bendel: Spinnrädchen.		pillons, Op. 3 Studien, Op. 4 Intermezzi, Op. 5	1006	Kiel: Kleine Sonaten Op. 6.	*1089	Jansa: Opernfreud I—XII.	1358	Lütgen: Köhlerfertigkeit, hoch u. tief.
*1197	— Dornröschen.		Impromptus, Op. 6 Davidstünder, Op. 7 Toccata,	728	Kuhlau: Sonatinen.	1090	Kalliwoda: Walzer Op. 103.	1774	Mendelssohn: Sämtl. Lieder.
1315	Berger: Etuden Op. 12.		Op. 8 Allegro, Op. 10 Etuden, Op. 11 Sonate,	1716	Lanner-Album. (Beliebte Walzer).	1091	Kreutzer: Conc. 13, 14, 18, 19.	1747	— Dnette.
*1812	Bertini: Etuden.		Op. 13 Etudes symphoniques, Op. 14 Concert,	1721	Mendelssohn: Sinfonien.	1382c	Lanner-Album. (Beliebte Walzer).	299	Mozart: Lieder, hoch n. tief.
146	Clementi: Sonaten (Köhler).		Op. 16 Kreisleriana, Op. 18 Arabesque, Op. 19	1722	— Octett, Quintette, Quartette, Trios,	1092/93	Laub: Romanze und Polonaise.	1432	Pech: Album.
145	— Sämtl. Sonatinen (do.).		Blumenstück, Op. 20 Humoreske, Op. 25 Nacht-	1723	— Concerte.	1731	Mendelssohn: Concert.	*1444	Rossini: Solfeges.
*147	— Gradus ad Parnassum.		stücke, Op. 26 Fasching, Op. 32 Klavierstücke,	1723	— Lieder und Gesänge.	1733	— Lieder und Gesänge.	1055	Schubert: Sämtl. 383 Lieder.
1101	— Préludes & Exercices.		Op. 68 Jngend-Album, Op. 99 Bunte Blätter,	1784	— Märsche.	1734	— Lieder ohne Worte.	*756/58	Schumann: Album I—III. (Lieder).
184	Cramer: Etuden.		Op. 111 Fantasiestücke, Op. 118 Sonate für die	12	Mozart: Sämtl. Original-Compos.	1736	— Berühmte Ouverturen.	1456	— Dnette Op. 78.
*185	— Pianoforte-Schule.		Jugend, Op. 124 Albumblätter.	187	— Sinfonien.	1786	— Märsche.	1357	Teubert: Kinderlieder, hoch u. tief.
*1400	Czerny: Op. 239. Geläufigkeit.		*479	1995	— Trios.	14	Mozart: Sämtl. Sonaten.	278	Weber: Lieder, hoch u. tief.
*1401	— Op. 740. Fingerfertigkeit.		*785	997/98	— Klavierquartette und Quintette.	1333	— 4 Sinfonien (Hermann).	1445	Winter: Singschule.
274	Dussek: Sonaten & Stücke.		*786	999	— Streichquartette und Quintette.	1334/35	— 3 Quartette, 3 Quintette.		Arien-Album f. Sopran, Mezzo-Sopran.
1902	— Sonatinen Op. 20.		*1391	1827	— Concerte.	392	— Berühmte Ouverturen.	1424	Alt, Tenor, Bariton und Bass.
491	Field: 17 Nocturnes (Köhler).		*1392	155	— Original-Compos. für 2 Pianos.	1094	Rode: Air varié.	1423	Chor-Album (30 klass. Chöre).
1267	Gade: Skandinavische Volkslieder.		*1393	149	Onslow: Sonaten.	1095	— Conc. 4, 6, 7, 8, (Hermann).	738	Choralbuch (30 Choräle).
1827	Glück: Album.		1177	787	Schubert: Original-Compositionen.	*1338	Rubinstein: Sonate Op. 13.	1349	Duett-Album (42 Duette).
1363	Grieg: Poet. Tonbilder Op. 3.		373	719	— Sämtl. 16 Märsche.	*1339	— Concert Op. 46.	*1350	Instructives Album.
1139	— Humoresken Op. 6.		*1474	720/23	— Sämtl. Polonaisen.	1841	Rust: Sonate (David).	983	Italienisches Album (Ital. Arien).
1269	— Lyrische Stückchen Op. 12.		*1190	752	— Sämtl. Tänze.	156a	Schubert: Sonatinen (David).	1348	Jugend-Album (112 Kinderlieder).
1270	— Aus dem Volksleben Op. 19.		1191	724	— Sonaten.	156b	— Duos Op. 70, 159, 160, 162 (David).	395	Lieder-Album n. Plano u. Viol.
1470	— Ballade Op. 24.		476	769/70	— Stücke.	1412	— Märsche (do.).	*984	Liederschatz (400 Volks- u. Vaterl.-
1821	Händel: Compositionen. (Köhler).		*1179	771/72	— Duos und Trios.	*1457a	Schumann: Op. 73. Fantasiestücke.	795	Soldaten-, Jäger- etc. Lieder).
718	— 12 berühmte Sinfonien.		*1181	773	— Quatuors und Quintuors.	*1458a	— Op. 102. Stücke im Volkston.	1041	Solfegien-Album mittel u. tief.
197	— Quartett-Sätze.		1107a	127	— Octett Op. 166.	*1459	— Op. 113. Märchenbilder.		Terzett-Album (20 Terzette).
1308	— Album.		489	766/68	— Cdur-Sinfonie.	1096	Spohr: Polonaise Op. 40.		Vollklieder-Album (80 Volkslieder).
1822	Herz: Gammes.		375	*784	— Tragische, Bdur- n. Hmoll-Sinf.	1097	— 6 Salonstücke Op. 145.		
*291	— Exercices Op. 21.		*1322	*1438	Schumann: Klavierquart. Op. 47.	1098	— Concert 2, 6, 7, 8, 11 (David).		
*1067	— Bagatelles Op. 85.		1455	*1408	— Studien für Pedalfüßel Op. 58.	1449	Strauss-Album I—VI. (Tänze).		
276	Hummel: Sonaten und Stücke.		*396	*1478	— Cdur-Sinfonie Op. 61.	1099	Suppé: Berühmte Ouverturen.		
714	— Concerte (Am. & Hm.).		763	*1118	— Fantasiestücke Op. 73.	1100	Tarlini: Sonaten.		
*1904	— Septett.		*764	*1847	— Märsche Op. 76.	191	Viotti: Concert 22, 23, 28, 29 (Herm).		
*1068/72	Hünten: Rondos etc.			*1848	— 12 Klavierstücke Op. 85.	394	Weber: Sämtl. Sonaten (David).		
1148	Jensen: Wanderbilder Op. 17.			1042	— Ball. Scenen Op. 109.	*729	— Berühmte Ouverturen.		
1317	— Etuden Op. 32.				Strauss-Album. I—VI. (Tänze).	1413	Melodien-Album.		
1463	Kirchner: Aquarellen Op. 21.				— Kaiserarsch.		Sammlung klassischer Stücke.		
1464	— Romanzen Op. 22.				1108				
1465	— Walzer Op. 23.				188a				
1040	Köhler: Kinder-Übungen Op. 218.				188b				
1313	— Kinderfreund Op. 243.				1063				
715	Kuhlau: Sonatinen (Köhler).				1064				
372	— Rondos (Roitzsch).				1330				
1824a	Lanner-Album (Beliebte Walzer).				*1404				
*1377	Liszt: 12 Schubert-Lieder.								
*1185	— Soirées de Vienne.								
*1186	— Opernfantasien.								
*1187	— Opern- & Fantasie.								
1318/19	Löschhorn: Etuden Op. 38 u. 52.								
1416	— Klavier-Technik.								
1705	Mendelssohn: Smtl. Comp. positionen.								
1707	— Sinfonien.								
1709	— Lieder.								
*1733	— Duette.								
*1773	— Märsche.								
*1402	— Album.								
6	Moscheles: Etuden Op. 51.								
273	Mozart: Sämtl. Sonaten.								
795	— Sämtl. Stücke (Köhler).								
198	— Smtl. Variationen (do.).								
1305/6	— 7 Concerte (Dörfel).								
1823	— 6 berühmte Sinfonien.								
1330	— Quartett- und Quintett-Sätze.								
279	— Album.								
1161	Müller: Caprices.								
*1162	— Uebungen.								
1164	Raff: Suite Op. 91.								
*1165	— Cachouca Op. 79.								
*1169	— Impromptu-Valse Op. 94.								
1009	— Polka de la Reine Op. 96.								
*1171	Rubinstein: Sonate Op. 12.								
1188	— Etuden Op. 23.								
*1189	— Concert Op. 25.								
	— Polnische Tänze.								
	— Album (Impromptus etc.)								

## Ouverturen zu 2 und 4 Händen.

Beethoven. — Bellini, Rossini. — Boieldien, Herold, Anber. — Cherubini. — Glück, Haydn, Mehl, Paß. — Mendelssohn. — Mozart. — Schubert, Spohr. — Schumann. — Suppé. — Weber.

## Klavierauszüge zu 2 und 4 Händen.

(ohne Text.)

\*Stumme von Portici. — \*Maurer n. Schlosser. — Matthäus-Passion. — Fidelio. — Egmont. — Norma. — Nachtwandlerin. — \*Weisse Dame. — Johann von Paris. — \*Wasserträger. — Heimliche Ehe. — \*Lucia. — Orpheus. — Messias. — Schöpfung. — Jahreszeiten. — \*Zampa. — Paulus. — Elias. — Sommernachtsstraum. — Walpurgisnacht. — Lobgesang. — Athalia. — Antigone. — Oedipus. — Entführung. — Don Juan. — Figaro. — Zänberflöte. — Requiem. — Barbier. — Jessonda. — Freischütz. — Oberon. — Euryanthe. — Preciosa. — \*Trovatore. — \*Martha. — Nachtlager.

## Klavier zu 4 Händen.

Bach, J. S.: Orgelcomp. n. Sonaten.  
Bach, Ph. E.: Sinf. in Ddur.  
Bach, W. F.: Orgelconcert.  
Beethoven: Original-Compositionen.  
Sinfonien.  
Violin- und Violoncell-Sonaten.

## Klavier zu 8 Händen.

Beethoven: Septett.  
Beethoven, Mozart, Weber: Onvert.  
Mendelssohn: Ouverturen.  
Schumann: Genoveva Ouverture.  
Spohr: Jessonda Ouverture.

## Violine allein.

Bach: Sonaten.  
Dancels: Etuden Op. 68, 73, 74.  
Fiorillo: 36 Etuden (Hermann).  
Gavilins: Etuden (Hermann).  
Kreutzer: 40 Etuden (Hermann).  
Rode: 24 Capricen (David).

## 2 Violinen.

(Violine und Viola.)

Dancels: Duos Cah. I—XI.  
Hauptmann: Duos Op. 2.  
Jansa: Duos Op. 46, 74, 81.  
Kalliwoda: Duos Op. 178—181.  
Mendelssohn: Lieder ohne Worte.  
Pleyel: Op. 8, 48, 59 (David).  
Spohr: Op. 3, 9, 39, 67, 143, 160, 163.  
Viotti: Duos Cah. I—XIII.

## Klavier und Violoncell.

Beethoven: Sonaten.  
Rombert: Concerte.  
Schumann: Op. 73 Fantasiestücke.  
— Stücke im Volkston.

## Trios.

Beethoven: Klavier-Trios.  
— Streich-Trios.  
Haydn: Klavier-Trios.  
Hummel: Klavier-Trios.  
Mozart: Klavier-Trios.  
Reisiger: Klavier-Trios.  
Schubert: Klavier-Trios.

## Quartette.

Beethoven: Streichquartette.  
Haydn: Streichquartette.  
Mozart: Klavierquartette.  
— Streichquartette.  
Schubert: Streichquartette.  
Schumann: Klavierquartett.

## Quintette.

Beethoven: Streichquintette.  
Mozart: Streichquintette.

## Harmonium.

Album. (Stapf u. Bibl).

## Partituren.

Bach: Choräle, Matthäus-Passion, Hmoll-Messe, 4 kurze Messen, Weihnachts-Oratorium, Johannes-Passion, Motetten, Magnificat.  
Beethoven: Symphonien, Ouverturen, Streich-Trios, Quartette, Quintette, Septett, Concerte, Fidelio, Missa solemnis, Gluck: Orpheus.  
Händel: Messias. Haydn: Schöpfung, Jahreszeiten, Quartette, Symphonien, Octett, Quartette, Concerte, Paulus, Elias, Sommernachtsstraum, Walpurgisnacht, Loreley, Kirchenmusik, Lieder für gemischten und Männerchor.  
Mozart: Quartette, Quintette, Symphonien, Don Juan, Zänberflöte, Schubert: Quartette, Quintette, Octett, Symphonien, Gesänge für gemischten, Männer u. Frauen-Chor. — Schumann: Faust.  
Wagner: Kaisermarsch. Weber: Freischütz.